

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
MARCH NINETEEN FORTY



ADDIE—WOMAN IN BLACK, PAINTING, BY THOMAS EAKINS (AMERICAN, 1844-1916). THE FRIENDS OF AMERICAN ART COLLECTION.

VOLUME XXXIV

NUMBER 3

THIS ISSUE CONSISTS OF THREE PARTS OF WHICH THIS IS PART I

TWO PAINTINGS BY THOMAS EAKINS

TWO important works by Thomas Eakins (1844-1916) have recently been purchased for the Art Institute's collection which heretofore contained but a single example, *Music*. One of the new acquisitions is the *Zither Player*,¹ a water color dated 1876, purchased for the Olivia Shaler Swan Memorial; the other is an oil, *Addie—Woman in Black*,² acquired through the Friends of American Art.

As Eakins was primarily interested in the oil medium and even made most of his preparatory drawings in oil, his output of water colors scarcely reached two dozen, most of which were done in the earlier part of his career, the seventies. Care and precision resulting in depth and solidity characterize his water colors and give them a monumentality comparable to his oils. So similar is his approach to the two mediums that in comparing for instance reproductions of the *Zither Player* and the *Chess Players*, it is difficult to realize that the former is a water color and the other an oil. Eakins felt so strongly the importance of painting with anatomical correctness based on scientific research into the structure of the human body that he never thought in terms of surface qualities or linear contours. For this reason the hasty, brilliant effects generally associated with the water-color medium did not appeal to him, nor did he make pencil or charcoal studies for his paintings. Instead he worked from the start with oil, indicating roughly the masses and essential features which would later be finished in great detail.

¹ Water color, 12½ x 10½ inches (30.8 x 26.7 cm.). Signed and dated: Eakins 76. See *Thomas Eakins, His Life and Work*, by Lloyd Goodrich (New York 1933) Catalogue No. 94, Pl. 14.

Both works were purchased from the Eakins Estate through the E. C. Babcock Galleries, New York.

² Oil on canvas, 24 x 20 inches (61 x 51 cm.). Unsigned. *Op. cit.* Catalogue No. 323.

From his father, who was a writing master, he would have learned at an early age precise and workmanlike habits. He was a student at the Pennsylvania Academy in his native Philadelphia, but cared little for the methods of the day, which demanded constant drawing from lifeless casts of antique sculpture. Being something of an athlete and loving the outdoors, he felt the necessity of learning directly from nature. Far more important to him than the Academy were the hours he spent in the anatomy classes of Jefferson Medical School where he studied the structure of the body firsthand. Opportunities for good training were at best meager for an ambitious young artist in America in the sixties. European study was essential. With full realization of this Eakins, being just twenty-two, went to Paris in 1866 to study in the École des Beaux-Arts under Gérôme. An American was something of a curiosity in those days as Paris had not yet become the international art center it was destined to be a few years later. He worked with unceasing energy, took full advantage of the opportunities to draw from the nude, and profited greatly from the precise and sound teaching of his master, whose insistence on accurate drawing and anatomical correctness appealed to Eakins' almost scientific approach to art. Following his Paris training, he spent several months painting in the south of Spain, returning to Philadelphia in the summer of 1870, never to go abroad again.

He set up a studio in the attic of his family's house and used for models members of the family or friends. Since the honest and direct representation of human beings was his sole preoccupation, landscapes as such did not interest him any more than idealized, fashionable portraits.

Published two issues bi-monthly September-October, April-May, five issues monthly November, December, January, February, March, by The Art Institute of Chicago at 1009 Sloan Street, Crawfordsville, Indiana. Correspondence pertaining to subscriptions may be sent to 1009 Sloan Street, Crawfordsville, Indiana, or to the Chicago office at Adams Street and Michigan Avenue. Entered as second class matter January 17, 1918, at the Post Office at Crawfordsville, Indiana, under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918. Subscription included in membership fee; otherwise \$1.00 per year. Volume XXXIV, Number 3.

Though he admired Sargent and other leading artists of his day, he had little sympathy with their viewpoint, remarking on one occasion that his studio was a workshop while Chase's was an atelier.

Continuing his interest in healthy outdoor life, he painted in the early seventies many scenes of friends rowing on the Schuylkill River. As Lloyd Goodrich remarks in his admirable book on Eakins, "In the work of his earlier years outdoor pictures had predominated. But about the middle seventies he began to paint a large proportion of indoor subjects, including portraits, and for a time his art seemed tending toward genre, with such themes as the Chess Players, the Zither Player, and the Pathetic Song."¹

The Zither Player represents the height of Eakins' achievement in the water-color medium, not only in technical mastery but also as a penetrating psychological study of the two friends who are represented. Seated at the left attentively listening is William Sartain, the painter, while Max Schmitt in shirt sleeves sits on a Victorian side chair playing a zither which is placed on a tripod table together with a bottle of wine and two glasses. Black and varying tones of gray and dark brown predominate here as they do in most of Eakins' work. Such tones being usual in the seventies and eighties, painting in this period tended to have a gloomy quality except in the hands of the most accomplished artists. In this instance the neutral background, free from decorative detail, allows the figures and the furniture to assume greater importance. Even the figure of Sartain retires somewhat into obscurity compared to Schmitt who is given prominence to some extent through the warm tones and high lights in his face and hands, but to a far greater degree due to his white shirt which is painted with extraordinary skill and brilliance. The polished table top, the wine bottle and glasses, too, with their strong high lights, add sparkle to the central portion of the composition, which focuses our attention on the zither and the player's hands. Touches



ADDIE, PAINTING, BY THOMAS EAKINS. THE PHILADELPHIA MUSEUM OF ART.

of color such as the yellow wine in the half-filled glasses and the red velvet segment of the antimacassar thrown over one corner of the armchair lend notes of warmth and character. Though superficially the water color has the aspect of a genre scene in that it is frankly an informal picture from everyday life, its appeal is far more universal. With keen insight into human character and deep psychological understanding, Eakins has risen far above the trivial or the commonplace. Meticulous though he is in the rendering of vital passages, his simple handling of the background relieves any feeling of fussiness or diffusion of emphasis.

Addie—Woman in Black is the title of the oil which was acquired by the Art Institute at the same time as the Zither Player. This sympathetic study is a portrait of Miss Mary Adeline Williams who was a childhood friend of Mr. and Mrs. Eakins and since 1900 lived in their household. Though not dated the painting is known to have been executed in 1899, a year before the other well-known portrait

¹Op. cit. p. 60.



THE ZITHER PLAYER, WATER COLOR, BY THOMAS EAKINS. THE OLIVIA SHALES SWAN MEMORIAL COLLECTION.

of Miss Williams in the Philadelphia Museum. The Art Institute picture is simple in conception: the sitter wears a pleated black silk waist with a high white satin collar fashioned like a stock. The background is dark brown. Though high lights impart to the dress a luminous quality, interest centers on the clearly-lighted face. In spite of the fact that Eakins demanded long hours of posing from his sitters with whom he was exacting sometimes to the point of exasperation, there is never a feeling of artificiality about his portraits. His two fundamental interests—scientific study of anatomy and deep-rooted love of human character—result in penetrating and lifelike representations which need no decorative accessories nor impressive surroundings to bring them out. Though the Philadelphia portrait of Miss Williams is perhaps a little more mellow due to a softer expression around the mouth and eyes, the Institute's version shows in its slightly greater severity even deeper perception as a character analysis. The hazel eyes and the warm cream tones of the face tend to animate the features which are delineated with such uncompromising directness. Eakins' implicit

honesty in dealing with a subject is as marked in this portrait as in the water color painted nearly a quarter of a century earlier. In spite of his many disappointments, he was unwilling to yield in the slightest degree to the demands of either the official or popular taste in art of his day. Outside of a few personal friends, people were seldom pleased with his portraits since they were neither romantic nor fashionable. As a teacher he did not remain long at the hidebound Pennsylvania Academy since his methods did not favor drawing from classical casts, but were based rather on the study of the nude combined with actual work in the dissecting room. In spite of the loyalty of the majority of his pupils, official opposition was too strong, resulting in his resignation in 1886. With a group of faithful pupils he founded the Art Students League of Philadelphia, but lack of support and inadequate funds soon dismissed their possibilities of success. Unappreciated both as an artist and a teacher he continued to work indefatigably in the studio at the top of the Mount Vernon Street house until 1910. From that year until his death in 1916 he was not able to paint very much due to failing health.

The lack of popular interest in his work is shown by the fact that during his lifetime only six of his paintings were owned by museums—the Pennsylvania Academy having three of these. In 1881 Eakins presented the *Chess Players* to the Metropolitan Museum and just before his death the same institution purchased *Pushing for Rail*. It was not until 1917 when the Metropolitan organized a memorial exhibition that Eakins received full recognition and was genuinely appreciated. Since that time he has become firmly established as one of the most significant figures in the annals of American painting.

For some time the Art Institute has felt that Eakins was not adequately represented in its collection, so believes itself fortunate in having been able to take advantage of the recent opportunity to make two important purchases from the Eakins Estate.

FREDERICK A. SWEET

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LEHMBRUCK AND BARLACH

TWO of Germany's most gifted twentieth-century sculptors are now represented in the permanent collection of the Art Institute. Although these works by Lehmbruck¹ and Barlach² embody essential differences, they are similar in one important respect: both express the "mysticism of the North . . . in a disposition to regard the sensible world as presage and testimony of a more poignant reality."³ Each of these men evolved his own strongly personal way of seeing and forming; yet each has in common with the other a quality of mood. This spiritual element often resists analysis and definition, but not until we have sensed it do these figures reveal themselves to us. Barlach and Lehmbruck allowed the immaterial essence of man to shine through wood and stone; it is this which sets them apart and links them to the medieval tradition, causing critics to speak of their "hidden Gothic."

Wilhelm Lehmbruck was the son of a miner in Meiderich, a little town since incorporated into Duisburg, in the industrial heart of western Germany.⁴ After long and thorough training in the School of Applied Arts and at the Academy in Düsseldorf, interrupted only by a trip to Italy, he went to Paris. There he came under Maillol's

influence, which is reflected in the full and classic forms of his marble nude, the Standing Woman, of 1910. Dreamy thoughtfulness, however, already envelops its head, and in the Kneeling Woman of 1911 this pensive melancholy comes to complete realization. Drooping like a flower too heavy for its stem, the head of the Kneeling Woman with its sad smile and heavy lowered lids is the essence of brooding thought and lonely doubt. In this head Lehmbruck completes and summarizes the speech of the body. The swelling neck rises from the exquisite curves of back and breast. Lehmbruck no longer models the rounded bosses, the smooth contours of an ideal, classic anatomy. He has elongated and distorted to reveal the body's aspiration, to release it from the earth and make it soar. From the outstretched foot to the cusped fingers of the raised and shielding hand, from the drapery swathing the leg to the bent head spreads the feeling of submission and lassitude. Although the Art Institute bust originally played so vital a

¹ Bust of the Kneeling Woman, cast stone, height, 19½ inches (49.4 cm.). Signed: W. Lehmbruck. Purchased from the Robert Allerton Fund. This is a cast of a portion of the full-length statue (almost six feet high), Kneeling Woman. Before the Third Reich inaugurated a new canon of aesthetics under which such works were condemned, there were numerous replicas of this statue in Germany: in the garden of the City Art Collection, Duisburg (bronze); in the National Gallery, Berlin (cast stone); in the Albertinum, Dresden (cast stone); and in the Museum of Art, Mannheim (cast stone). A plaster cast, made by Lehmbruck, was in the Armory Exhibition, 1913, New York and Chicago, and was then stored and forgotten in a Paris warehouse, until its recent discovery and purchase by the Albright Art Gallery, Buffalo. The example which used to be in the National Gallery, Berlin, is now in the Museum of Modern Art, New York. There is also a full-length casting in an American private collection.

² Monks Reading, bronze, height, 23½ inches (59.6 cm.), base, 13 x 16½ inches (33 x 42 cm.). Signed: E. Barlach 1932 (lower left). Purchased from the Samuel P. Avery Fund. This is a cast of a wood sculpture in the National Gallery, Berlin; see Carl Dietrich Carls, *Ernst Barlach, das Plastische Graphische und Dichterische Werk* (Berlin, 1934; [c 1931]), p. 73 reproduced (and incorrectly dated 1933).

³ Paul Fierens, *L'Art Contemporain in L'Art en Belgique* (Brussels [c 1939]), p. 510.



MONKS READING, BRONZE, BY ERNST BARLACH (GERMAN, 1870-1938). PURCHASED FROM THE SAMUEL P. AVERY FUND.



BUST OF THE KNEELING WOMAN, BY WILHELM LEHMBRUCK (GERMAN, 1881-1919). GIFT OF ROBERT ALLERTON.

part in the whole, its independent presentation does not violate Lehmbruck's intent. It was his habit to isolate from the rest a torso or a head if it particularly pleased him and if he felt it could stand alone.

Barlach, the son of a small-town physician, belonged to the country along the Baltic and North Seas, the plains of Lower Germany. He studied in Hamburg and Dresden and early in his career visited Russia. His formation reflects the influences of German Gothic and Romanesque sculpture rather than that of any later period. The imprint of the Gothic can be clearly seen in our *Reading Monks*, which was first conceived in a bronze sketch of 1923. In the *Reading Convent Student* of 1931 we see another rendering of the theme, but not until 1932 did Barlach carve out of wood the group of which our piece is a bronze cast. To relate two figures so that they form a unity and so that interest and variety are also present is a difficult problem. Unity is here established by the circling movement which goes from the outer arm of the younger monk through the book to the left arm of the older monk; the shared book not only connects the two

figures formally but also psychologically. The general symmetry is varied by the character, role, and attitude of the two readers: one, active and alert, the other, passive and participating; one with taut, youthful skin, the other with heavy jowls and humorously twisted mouth. The massive roundness, the weight of these figures individually and as a group results in a most satisfying feeling of repose, harmony, and equilibrium. Barlach may have been stimulated to occupy himself with this treatment of two figures by devotional images of the fourteenth century such as the Jesus and John of the Kaiser-Friedrich Museum in Berlin.⁴ He saw there a medieval solution of his problem: a group that is unified by the psychological bond between the compassionate Christ and the sleeping John and by the formal link forged in the sheltering arm Christ throws over the shoulder of John and in the piece of drapery which extends across their laps.

In style and emphasis the work of Lehmbruck and Barlach offers decided contrasts. While Lehmbruck tenderly molded, Barlach vehemently carved and therefore produced his most characteristic work in the three-dimensional wood sculpture or two-dimensional woodcut. While Lehmbruck made the nude the vessel of his lyric expression, Barlach took advantage of the dramatic possibilities of the clothed body. While Lehmbruck's language is that of a poet, lyric, with flowing transitions, Barlach's is that of a playwright, dramatic, with pregnant silence or violent action. While Lehmbruck's figures should be seen from many points of view, Barlach's are usually intended to be seen from only one side.

Both Lehmbruck and Barlach were motivated by the desire to express the flamelike spirit of man, whether its dull flicker in a toilworn peasant or its glow in a dying warrior. Both saw a reality behind appearance.

DOROTHY ODENHEIMER

⁴ For a reproduction of the Jesus and John (from Sigmaringen) in the Kaiser-Friedrich Museum, Berlin, see: Wilhelm Pinder, *Die Deutsche Plastik des Vierzehnten Jahrhunderts* (Munich [1925]), Pl. 53. This group, dated c. 1320, is wood, painted and gilded, 35 inches (89 cm.) high.

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THE DANCE OF THE MAGDALEN BY LUCAS VAN LEYDEN

RECENTLY the Art Institute has acquired for the Clarence Buckingham Collection a superlatively beautiful impression of one of the fine prints in the history of engraving, *The Dance of the Magdalen* by Lucas van Leyden. It is characteristic of Lucas that he chose an episode from the worldly life of the Magdalen rather than from her time of repentance. He was always more interested in the anecdotal part of sacred story than in its spiritual significance.

Lucas was an infant prodigy. If the tradition is correct that he was born in 1494, he was a master engraver at fourteen. The *Dance of the Magdalen*, dated 1519, when he was twenty-five, marks a high point in his artistic production. It has been a matter for speculation as to how he developed so rapidly as an engraver. His father, Hughe Jacobsz, was a painter of Leyden. Lucas studied with him and with another painter

of his native town, Cornelis Engebrechtsz. There were, however, no engravers in Leyden so he must have learned the art from the study of engravings by such German masters as E S, Israel van Meckenem, and Martin Schongauer. The influence of the Netherlands Master I A of Zwolle has been seen in his work and N. Beets, the Dutch critic, feels that Lucas was from the beginning familiar with Dürer's prints. Lucas was at Antwerp in 1521, where he met Dürer. About the same time he entered so far into the sphere of that master's influence that it acted detrimentally upon his own work. Lucas was not independent enough to withstand his own enthusiasms. Later he came to admire Marcantonio Raimondi's engravings so greatly that he altered his own style completely to accord with the Italian's manner.

The *Dance of the Magdalen* dates from the happiest period of his life. About two



THE DANCE OF THE MAGDALEN, ENGRAVING, BY LUCAS VAN LEYDEN (DUTCH, 1494?-1533). THE CLARENCE BUCKINGHAM COLLECTION.

years earlier he had married Lijsbeth van Boschhuyzen, daughter of a noble family of Leyden. For a decade thereafter he had success and honor. Perhaps the climax of his career came about 1527 when he decided to visit the painters of Zeeland, of Flanders, and of Brabant. Van Mander in his *Book of the Painters* gives a glowing account of that voyage which was conducted in as stately a manner as this Dance of the Magdalen. He traveled in his own boat. At Middelburg, at Ghent, at Malines, at Antwerp, he tendered a banquet to the artists of the place costing in each instance not less than sixty florins. He was accompanied everywhere by Jan Gossaert (Mabuse) who dressed in cloth-of-gold while Lucas wore a gown of fine yellow camlet which shone in the sun like gold. It was on this triumphal voyage that Lucas was taken ill with the disease which kept him in bed for most of the last six years of his life.

The Dance of the Magdalen is a subject rare in art. The incident portrayed here belongs to the wild Provençal legends.

Never did Lucas achieve a more distinguished composition than in this stately scene of ordered merriment. The plate is a large one, measuring eleven and a half by fifteen and five-eighths inches. There are in it forty-seven figures not counting horses, dogs, and stag. The horizontal form was one favored by Lucas for his more ambitious works. It permitted him to establish adequate spatial relations between figures and groups so that even failing a scientific knowledge of perspective his landscape has

a semblance of reality. Lucas with his eager interest in the life about him has introduced a variety of anecdote around his central group of the Magdalen and her partner without distracting attention from them as the chief protagonists. The device he uses is a recurrent one in his work, namely the placing of trees to enframe or to emphasize the central action. Where Dürer's trees have a character of their own, those of Lucas follow a formula which he discovered in his earliest plates. In this Dance of the Magdalen by the judicious disposal of the four large trees in the forepart of the picture he has made a stage for the dance for which the sunny distant landscape acts as a backdrop.

In the foreground groups arranged in a circling movement about the dancing pair Lucas has found an opportunity to characterize without flattery his fellow citizens of Leyden. Undistinguished in feature yet unforgettable in expressiveness is the face of the ivy-crowned man at the right whose gaze is concentrated upon the Magdalen. In the background Lucas presents a courtly scene of the chase in which the Magdalen upon her prancing horse is again the central figure. He shows the Magdalen once more in the figure being transported to heaven by four angels to the right of the mountain top. All of the delicate detail in

this radiant landscape shows with perfect clarity in our impression of the engraving, formerly in the R. S. Holford Collection. This is one of the most significant recent accessions to the Clarence Buckingham Collection.

DOROTHY STANTON



DETAIL OF THE DANCE OF THE MAGDALEN.

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PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

MARCH, 1940

VOL. XXXIV NO. 3

LECTURES FOR MEMBERS AND CHILDREN OF MEMBERS

March 1—April 15

Lectures are given in Fullerton Hall unless otherwise noted.

The Scammon Fund Lectures are listed both below and separately on page 48.

DATE	HOUR	
March Fri. 1	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:15 P.M. 8:15 P.M. 1:15 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> . THE PICASSO EXHIBITION. <i>George Buehr</i> . Temporary Exhibition Galleries. ART BEFORE THE GREEKS. <i>Ann L. Perkins</i> , Research Assistant of the Oriental Institute of the University of Chicago. REPETITION OF 12:15 LECTURE. SOUTH OF THE RIO GRANDE (Travel Lecture). <i>Anson Brown</i> . DRAWING FATHER'S PORTRAIT. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) ¹ <i>George Buehr</i> .
Sat. 2	3:45 P.M. 12:15 Noon 2:00 P.M.	SOUTH OF THE RIO GRANDE (Travel Lecture). <i>Anson Brown</i> . PRINTS AND DRAWINGS WITH ARCHITECTURAL INTEREST. <i>George Buehr</i> . Gallery 12.
Sun. 3 Mon. 4	6:00 to 7:30 P.M. 8:15 P.M. 2:30 P.M.	CHICAGO IN THE NOTABLE NINETIES (A Clinic of Good Taste). <i>Herma Clark</i> —"Martha Freeman Esmond" of the <i>Chicago Tribune</i> . SKETCH CLASS FOR NOVICES. <i>George Buehr</i> . REPETITION of 2:00 LECTURE.
Tu. 5	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M.	THE ETCHED WORK OF WHISTLER (The Scammon Fund Lectures). <i>FitzRoy Carrington</i> , New York. SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .
Fri. 8	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:15 P.M. 8:15 P.M.	UNDERSTANDING PICASSO.—A Study of His Styles and Development. <i>George Buehr</i> . Gallery of Art Interpretation. ARCHAEOLOGY AND ART OF THE HAN PERIOD (c. 200 B.C. to 200 A.D.). <i>C. Martin Wilbur</i> , Curator, Chinese Archaeology and Ethnology, Field Museum. REPETITION of 12:15 LECTURE.
Sat. 9	1:15 P.M.	LIFE IN FLORENCE UNDER LORENZO DE' MEDICI (Travel Lecture). <i>Mary S. Nixon</i> . FAMOUS PORTRAITS OF MEN. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>George Buehr</i> .
Sun. 10	3:45 P.M.	LIFE IN FLORENCE UNDER LORENZO DE' MEDICI (Travel Lecture). <i>Mary S. Nixon</i> .
Mon. 11	12:15 Noon 2:00 P.M.	A FRENCH EIGHTEENTH-CENTURY INTERIOR. <i>George Buehr</i> . Gallery H18.
Tu. 12	6:00 to 7:30 P.M. 8:15 P.M. 2:30 P.M.	LADY'S SITTING ROOM, SHOWING COMBINATION OF EIGHTEENTH-CENTURY ITALIAN AND FRENCH STYLES (A Clinic of Good Taste). Stage Arrangement and Lecture by <i>Mrs. Rosalie Roach Fassett</i> , Member, American Institute of Decorators. SKETCH CLASS FOR NOVICES. <i>George Buehr</i> . REPETITION of 2:00 LECTURE.

¹There are two additional classes under the Raymond Fund for scholarship students selected from public grade and high schools, respectively, Saturdays, 10:30 A.M., February 17 through May 18, and Mondays, 4:00 P.M., February 19 through May 20.

DATE	HOUR	
March Fri. 15	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:15 P.M. 8:15 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> CHICAGO ARTISTS. <i>Dudley Crafts Watson.</i> Temporary Ex- hibition Galleries. CHICAGO'S ACHIEVEMENTS IN THE FINE ARTS. <i>Dudley Crafts Watson.</i> REPETITION OF 12:15 LECTURE. RAINBOW RIVER—CANOEING WITH THE OJIBWAY INDIANS (Travel Lecture). <i>Martin Bovey.</i>
Sat. 16	1:15 P.M.	DESIGNING THE EASTER CARD. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 17	3:45 P.M.	RAINBOW RIVER—CANOEING WITH THE OJIBWAY INDIANS (Travel Lecture). <i>Martin Bovey.</i>
Mon. 18	12:15 Noon 2:00 P.M.	WOOD AND METAL OF OLD ENGLAND. <i>George Buehr.</i> Gal- lery M4A. "INFORMATION, PLEASE" ON HOME DECORATION (A Clinic of Good Taste). Discussion by <i>James G. Skidmore</i> , Member, American Institute of Decorators, and <i>Dudley Crafts Watson.</i>
Tu. 19	6:00 to 7:30 P.M. 8:15 P.M. 2:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> REPETITION OF 2:00 LECTURE. PRINTS OF FLOWERS AND FRUITS OF THE EIGHTEENTH AND EARLY NINETEENTH CENTURIES (The Scammon Fund Lectures). <i>Gordon Dunthorne</i> , collector and author of a notable book on this subject.
Fri. 22	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:15 P.M. 8:15 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> CHICAGO ARTISTS. <i>Dudley Crafts Watson.</i> Temporary Ex- hibition Galleries. THE MONSALVAT OF SPAIN (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 23	1:15 P.M.	REPETITION OF 12:15 LECTURE. REPETITION OF 2:30 LECTURE (Travel Lecture). THE STORY OF EASTER BY THE MASTERS. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 24	3:45 P.M.	THE MONSALVAT OF SPAIN (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 25	12:15 Noon 2:00 P.M.	EIGHTEENTH-CENTURY ENGLISH FURNISHINGS. <i>George Buehr.</i> Gallery L1. COMBINING STYLES TO ACHIEVE STYLE (A Clinic of Good Taste). Stage Arrangement and Lecture by <i>Florence Clark</i> , Member, American Institute of Decorators, inter- viewed by <i>Dudley Crafts Watson.</i>
Tu. 26	6:00 to 7:30 P.M. 8:15 P.M. 2:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> REPETITION OF 2:00 LECTURE. THE LAYMAN AND THE MUSEUM (The Scammon Fund Lectures). <i>Dr. Frederick P. Keppel</i> , President, Carnegie Corporation, New York.
Fri. 29	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:15 P.M. 8:15 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> CHICAGO ARTISTS. <i>George Buehr.</i> Temporary Galleries AMERICA'S NEWEST—THE TRANSCENDENTALISTS. <i>Dudley Crafts Watson.</i>
Sat. 30	1:15 P.M.	REPETITION OF 12:15 LECTURE. THE WONDERS OF THE SOUTHWEST (Travel Lecture). <i>Dudley Crafts Watson.</i>
		FIRST STEPS IN LANDSCAPE PAINTING. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>

DATE	HOUR	
March Sun. 31	3:45 P.M.	THE WONDERS OF THE SOUTHWEST (Travel Lecture). <i>Dudley Crafts Watson.</i>
April Mon. 1	12:15 Noon 2:00 P.M.	EARLY AMERICAN FURNITURE. <i>George Buehr.</i> Gallery L2. THE ORIGIN OF THE MODERN HOME (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
Fri. 5	6:00 to 7:30 P.M. 8:15 P.M. 10:00 to 12:00 Noon 12:15 Noon	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> REPETITION OF 2:00 LECTURE. SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> CHICAGO ARTISTS. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries. TEN GREAT MEMORY PAINTINGS. <i>Dudley Crafts Watson.</i>
Sat. 6	2:30 P.M. 7:15 P.M. 8:15 P.M.	REPETITION OF 12:15 LECTURE. NATIONAL PARKS OF THE NORTHWEST (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sun. 7	1:15 P.M.	LANDSCAPES BY THE MODERN MASTERS. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>George Buehr.</i>
Mon. 8	3:45 P.M.	NATIONAL PARKS OF THE NORTHWEST (Travel Lecture). <i>Dudley Crafts Watson.</i>
Fri. 12	12:15 Noon 6:00 to 7:30 P.M. 8:15 P.M. 10:00 to 12:00 Noon 12:15 Noon	DUNCAN PHYFE AND HIS PERIOD. <i>George Buehr.</i> Gallery A9. THE CONTRIBUTION OF ITALY AND SPAIN TO THE HOME (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i> SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> REPETITION OF 2:00 LECTURE. SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> CHICAGO ARTISTS. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
Sat. 13	2:30 P.M. 7:15 P.M. 8:15 P.M. 1:15 P.M.	TEN GREAT OBJECTIVE PAINTINGS. <i>Dudley Crafts Watson.</i> REPETITION OF 12:15 LECTURE. EASTERN CANADA (Travel Lecture). <i>Dudley Crafts Watson.</i> PEOPLE AND ANIMALS IN LANDSCAPES. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson,</i> assisted by <i>George Buehr.</i>
Sun. 14	3:45 P.M.	EASTERN CANADA (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 15	12:15 Noon 2:00 P.M.	LINES THAT LIVE. <i>George Buehr.</i> Gallery of Art Interpretation. THE CONTRIBUTION OF FRANCE TO THE HOME (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M. 8:15 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> REPETITION OF 2:00 LECTURE.

JAPANESE PRINT STUDY GROUP FOR MEMBERS

MEMBERS who are seriously interested in the study of Japanese prints may register for a series of private views of the Clarence Buckingham Collection to be held weekly for six weeks under the direction of Miss Helen C. Gunsaulus, Keeper of the Buckingham Collection of

Japanese Prints. The class will have to be limited to twenty and the attendance should be regular. These groups will meet on Monday mornings from 10:30 to 12:00 o'clock beginning April 8. All names should be sent in to the Oriental Department by April 1.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays at 2:30 P.M. For Members and Students.

COURSE OF THREE LECTURES ON PRINTS, MARCH 5, 12, AND 19

MARCH

5—The Etched Work of Whistler. FitzRoy Carrington, New York.

Mr. Carrington, an authority on prints, delivered the Scammon Lecture Series, *Engravers and Etchers*, in 1916, and has devoted special study to the work of Whistler.

12—The Evolution of Wood Engraving and Woodcuts. Clare Leighton, one of England's foremost illustrators and wood engravers.

The lecture will be illustrated with slides showing the historical background to the present-day revival in the wood block, stressing the recent English School.

19—Prints of Flowers and Fruits of the Eighteenth and Early Nineteenth Centuries. Gordon Dunthorne, collector and author of a notable book on this subject.

Mr. Dunthorne will speak on the uses, makers, and methods employed in the production of flower and fruit prints.

26—The Layman and the Museum. Dr. Frederick P. Keppel, President, Carnegie Corporation, New York.

The Art Institute is making a survey of new possibilities in the educational approach. We can think of no one better qualified to speak on this subject than the President of the Carnegie Corporation, which has done so much to stimulate progressive thought in this field.

SUNDAY TRAVEL LECTURES

Fullerton Hall

Public admission to these lectures is 25 cents; free to Members.

DATE	HOUR	
March 3	3:45 P.M.	SOUTH OF THE RIO GRANDE. <i>Anson Brown</i> .
10	3:45 P.M.	LIFE IN FLORENCE UNDER LORENZO DE' MEDICI. <i>Mary S. Nixon</i> .
17	3:45 P.M.	RAINBOW RIVER—CANOEING WITH THE OJIBWAY INDIANS. <i>Martin Bovey</i> .
24	3:45 P.M.	THE MONSALVAT OF SPAIN. <i>Dudley Crafts Watson</i> .
31	3:45 P.M.	THE WONDERS OF THE SOUTHWEST. <i>Dudley Crafts Watson</i> .
April 7	3:45 P.M.	NATIONAL PARKS OF THE NORTHWEST. <i>Dudley Crafts Watson</i> .
14	3:45 P.M.	EASTERN CANADA. <i>Dudley Crafts Watson</i> .

RADIO TALKS

THE Art Institute presents a series of radio talks entitled *Great Artists* every Tuesday afternoon from 4:00 to 4:15 over Station WGN. The lives of important artists of all periods are dramatized, with emphasis on outstanding works of art in the permanent collection. The scripts for these programs are written by the Illinois Writers' Project. The subjects for the final six weeks are as follows:

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| March 5... My Mother by Bellows | March 26. The Margato Series by Goya |
| March 12. The Assumption by El Greco | April 2... The Jungle by Henri Rousseau |
| March 19. My Mother by Městrovic | April 9... Mère Gregoire by Courbet |

LECTURE SERIES WHICH MAY BE ENTERED BY THE PUBLIC

Department of Education. Miss Helen Parker, Head

March 1—April 17

The following program consists of lectures for which a small fee is charged:

CURRENT EXHIBITIONS AND PERMANENT COLLECTIONS—Mondays at 11:00 A.M. Lectures in the galleries. Single lectures, 50 cents. Course of twelve, \$5.00. Miss Helen Parker.

ART FOR MEN—Mondays at 6:30 P.M. Six gallery lectures which present an opportunity for men to enjoy the Institute painting collections. Ramsey Wieland. Single lectures, 50 cents. Course of six, \$2.50. Begins April 1.

CURRENT EXHIBITIONS AND PERMANENT COLLECTIONS—Tuesdays at 6:30 P.M. Lectures in the galleries. Single lectures, 50 cents. Course of twelve, \$5.00. Miss Helen Parker.

INTERIOR DECORATION AND ALLIED MINOR ARTS—Wednesdays at 11:00 A.M. Demonstration lectures will include spring color schemes. Miss Mary Hippie. Single lectures, 50 cents. Course of twelve, \$5.00.

HALF-HOURS IN THE GALLERIES—Wednesdays from 12:15 to 12:45. Brief talks in the galleries for busy people on eighteenth-century paintings in the Institute collections. Miss Helen Parker. Single lectures, 15 cents. Course of ten, \$1.00.

A VIEWPOINT FOR APPRECIATION—Fridays at 11:00 A.M. Lectures on the visual content of a work of art and simplified analyses for a fuller understanding and enjoyment of art. Ramsey Wieland. Single lectures, 50 cents. Course of six, \$2.50.

Gallery tours for clubs and organizations, and for private and suburban schools may be arranged by appointment with the Department of Education. Visitors may procure private guide service. A nominal charge is made for these services.

DATE	HOUR		Place of Meeting
March Fri. 1	11:00 A.M.	POTTERY—ITS PROCESSES AND METHODS OF PRODUCTION. <i>Ramsey Wieland.</i>	Gallery 2
Mon. 4	11:00 A.M.	SHARAKU. <i>Miss Helen Gunsaulus.</i>	Gallery 25
Tu. 5	6:30 P.M.	SHARAKU. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 6	11:00 A.M.	INTERIOR DECORATION. <i>Miss Mary Hippie.</i>	Gallery 2
	12:15 Noon	VELASQUEZ AND ZURBARÁN. <i>Miss Helen Parker.</i>	Gallery 50
Fri. 8	11:00 A.M.	POTTERY AND PORCELAIN. <i>Ramsey Wieland.</i>	Gallery G4
Mon. 11	11:00 A.M.	TWENTIETH-CENTURY PAINTING. <i>Miss Helen Parker.</i>	Gallery 40
Tu. 12	6:30 P.M.	TWENTIETH-CENTURY PAINTING. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 13	11:00 A.M.	INTERIOR DECORATION. <i>Miss Mary Hippie.</i>	Gallery 2
	12:15 Noon	DUTCH GENRE PAINTERS. <i>Miss Helen Parker.</i>	Gallery 48
Fri. 15	11:00 A.M.	EIGHTEENTH-CENTURY ENGLISH CERAMICS. <i>Ramsey Wieland.</i>	Gallery G3
Mon. 18	11:00 A.M.	CHICAGO ARTISTS EXHIBITION. <i>Miss Helen Parker.</i>	Gallery G52
Tu. 19	6:30 P.M.	CHICAGO ARTISTS EXHIBITION. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 20	11:00 A.M.	INTERIOR DECORATION. <i>Miss Mary Hippie.</i>	Gallery 2
	12:15 Noon	REMBRANDT. <i>Miss Helen Parker.</i>	Gallery 48
Fri. 22	11:00 A.M.	ART AND THE MACHINE. <i>Ramsey Wieland.</i>	Gallery 2
Mon. 25	11:00 A.M.	CHICAGO ARTISTS EXHIBITION. <i>Miss Helen Parker.</i>	Gallery G58
Tu. 26	6:30 P.M.	CHICAGO ARTISTS EXHIBITION. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 27	11:00 A.M.	INTERIOR DECORATION. <i>Miss Mary Hippie.</i>	Gallery 2
	12:15 Noon	GOSAERT AND MORO. <i>Miss Helen Parker.</i>	Gallery 47
Fri. 29	11:00 A.M.	GRAPHIC ARTS—METHODS AND PROCESSES. <i>Ramsey Wieland.</i>	Gallery 2

DATE	HOUR		Place of Meeting
April Mon. 1	11:00 A.M. 6:30 P.M.	GOTHIC ROOM. <i>Miss Helen Parker.</i> MODERN FRENCH PAINTING. <i>Ramsey Wieland.</i>	Gallery H1½
Tu. 2	6:30 P.M.	ANTIQUARIAN GALLERIES. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 3	11:00 A.M. 12:15 Noon	INTERIOR DECORATION. <i>Miss Mary Hippie.</i> VAN DER WEYDEN AND MEMLING. <i>Miss Helen Parker.</i>	Gallery 2 Gallery 4½
Fri. 5	11:00 A.M.	GRAPHIC ARTS—TABLE DISCUSSION. <i>Ramsey Wieland.</i>	Gallery 2
Mon. 8	11:00 A.M. 6:30 P.M.	ANTIQUARIAN GALLERIES. <i>Miss Helen Parker.</i> TWENTIETH-CENTURY PAINTING. <i>Ramsey Wieland.</i>	Gallery L½ Gallery 2
Tu. 9	6:30 P.M.	MEDIEVAL AND RENAISSANCE MINOR ARTS. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 10	12:15 Noon	LUCAS CRANACH. <i>Miss Helen Parker.</i>	Gallery 4½
Mon. 15	11:00 A.M. 6:30 P.M.	MEDIEVAL AND RENAISSANCE MINOR ARTS. <i>Miss Helen Parker.</i> THE INTERNATIONAL WATER COLOR EXHIBITION. <i>Ramsey Wieland.</i>	Gallery H½ Gallery G½
Tu. 16	6:30 P.M.	JAPANESE ARTS. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 17	12:15 Noon	MASTER OF AMIENS. <i>Miss Helen Parker.</i>	Gallery 4½

LECTURES FREE TO THE PUBLIC

March 2—April 14

FOR ADULTS

DATE	HOUR		Place of Meeting
March Sun. 3	2:30 P.M.	MODERN FRENCH PAINTINGS. <i>Frank Parker.</i>	Gallery 4½
Th. 7	6:30 P.M.	MEXICO (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 10	2:30 P.M.	SPANISH OLD MASTERS. <i>Miss Louise Holabird Wood.</i>	Gallery 50
Th. 14	6:30 P.M.	PAINTERS AND PERSONALITIES (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 17	2:30 P.M.	ENGLISH DECORATIVE ARTS. <i>Ramsey Wieland.</i>	Gallery M½
Th. 21	6:30 P.M.	THE BEGINNINGS OF ART (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 24	2:30 P.M.	EXHIBITION OF CHICAGO ARTISTS. <i>Briggs Dyer.</i>	Gallery G½
Th. 28	6:30 P.M.	ITALY THROUGH THE EYES OF THE ARTIST (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 31	2:30 P.M.	EXHIBITION OF CHICAGO ARTISTS. <i>George Buehr.</i>	Gallery G½
April Th. 4	6:30 P.M.	ARTS AND CRAFTS OF ANCIENT EGYPT (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 7	2:30 P.M.	DUTCH OLD MASTERS. <i>Miss Louise Holabird Wood.</i>	Gallery 4½
Th. 11	6:30 P.M.	THE ARTS OF ANCIENT GREECE (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 14	2:30 P.M.	EARLY AMERICAN PAINTING. <i>Mrs. Mia Stanton Munger.</i>	Gallery 5½

FOR CHILDREN

From the Ages of Nine to Fifteen

DATE	HOUR		Place of Meeting
March Sat. 2	9:15 to 9:50 A.M. 2:30 to 3:30 P.M.	THE PICASSO EXHIBITION (Gallery Tour). <i>Miss Helen F. Mackenzie.</i> PICASSO PATTERNS (Gallery Hour). <i>Ramsey Wieland.</i>	Gallery of Art Interpretation Gallery G52
Sat. 9	9:15 to 9:50 A.M. 2:30 to 3:30 P.M.	WATER COLORS IN THE ART INSTITUTE (Gallery Tour). <i>Miss Helen F. Mackenzie.</i> THE COLOR OF RENOIR (Gallery Hour). <i>Ramsey Wieland.</i>	Gallery of Art Interpretation Gallery 31
Sat. 16	9:15 to 9:50 A.M. 2:30 to 3:30 P.M.	SCULPTURE IN THE ART INSTITUTE (Gallery Tour). <i>Miss Helen F. Mackenzie.</i> RHYTHM IN PAINTING AND MUSIC (Gallery Hour). <i>Ramsey Wieland.</i>	Gallery of Art Interpretation Gallery 2
Sat. 23	9:15 to 9:50 A.M. 2:30 to 3:30 P.M.	LINES THAT LIVE (Gallery Tour). <i>Miss Helen F. Mackenzie.</i> CHICAGO'S PAINTERS (Gallery Hour). <i>Ramsey Wieland.</i>	Gallery of Art Interpretation Gallery G52
Sat. 30	2:30 to 3:30 P.M.	GALLERY GAMES (Gallery Hour). <i>Ramsey Wieland.</i>	Gallery G42
April Sat. 6	2:30 to 3:30 P.M.	STORY OF THE SCULPTOR (Gallery Hour). <i>Ramsey Wieland.</i>	Gallery 2
Sat. 13	2:30 to 3:30 P.M.	CHICAGO'S SCULPTURE (Gallery Hour). <i>Ramsey Wieland.</i>	Gallery G53

GOODMAN THEATRE

THE following announcements cover the activities in the Theatre for both March and April. Members will please take note since the next *Bulletin* does not appear until April 15.

The fifth play of the Members' Series will be Leonid Andreyev's masterpiece, *He Who Gets Slapped*. It will open on March 18 and will continue through March 31 with a matinée on March 21. *The Firebrand* by Edwin Mayer, the April production in the Series, is about one of the most gaily picturesque artists of the Renaissance, Cellini. It will run from April 15 through April 28, with a matinée on April 18.

From March 6 through March 9 an unusually interesting program in the Dance Series will be given under the direction of Daniel Saidenberg. It will include a dance recital by Eleanore Block, Ana Kurgans, Pearl Lack, Leyah Lucatsky, and a presentation of *La Serva Padrona*, sung by Virginia Haskins and Giacomo Rimini. The music for the program will be played by the Saidenberg Symphonietta.

Elizabethan songs will constitute the program of the Elizabethan Madrigal Chorus, under the direction of Madi Bacon, on April 10 and 11.

In the Children's Theatre the last play of the season will be the dramatization by Charlotte B. Chorpenning of Daniel Defoe's *Robinson Crusoe*. This novel, as far as we know, has not been previously dramatized. *Robinson Crusoe* will begin on March 16 and will be presented for six performances on successive Saturday afternoons.

EXHIBITIONS

- October 3-April 15—Portraiture in Prints from The Clarence Buckingham Collection.
Galleries 17 and 18A.
Selections from the time of Dürer to that of Whistler with special emphasis on the work of Van Dyck and Rembrandt.
- January 1-June 1—Selections from The Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 16.*
Examples dating from the sixteenth to the nineteenth century.
- February 1-March 3—Picasso—Forty Years of His Art. *Galleries G51-G61.*
A retrospective of the work of this fecund and versatile genius arranged in collaboration with the Museum of Modern Art, New York.
- February 1-March 15—The Surviving Works of Sharaku. Lent by American Museums and Private Collectors. *Galleries 25, 52, and 53.*
Supreme impressions of all of Sharaku's prints in the United States are here assembled for the first time.
- February 1-March 18—Understanding Picasso—A Study of His Styles and Development. *Gallery of Art Interpretation.*
With photographs and explanatory labels to help the public enjoy the Picasso exhibition.
- February 3-March 30—Japanese Prints—Portraits of Actors and Famous Beauties by Various Artists from The Clarence Buckingham Collection. *Gallery H5.*
Of special interest in conjunction with the Sharaku exhibition.
- February 7-May 28—Prints and Drawings with Architectural Interest. *Gallery 12.*
Buildings, fanciful and historical, from the fifteenth century down to the present.
- February 7-May 28—Italian Baroque Prints. *Gallery 13.*
Including recent accessions in this field.
- February 7-May 28—Etchings and Wood Engravings by Auguste Lepère. *Gallery 14.*
Views of Paris and the French countryside.
- March 1-March 31—The Masterpiece of the Month: St. John the Baptist, Engraving by Giulio Campagnola (Italian, c. 1482-c. 1515). The Charles Deering Collection. *Gallery 5A.*
A noble print by a master esteemed for his technical advances and for his genius in combining his borrowings from other men in such a way that the resultant work has validity as art.
- March 14-April 14—The Forty-Fourth Annual Exhibition by Artists of Chicago and Vicinity. *Galleries G52-G61.*
A cross section of painting and sculpture by contemporary artists of our region.
- March 20-June 1—Japanese Prints and Paintings from the Frederick W. Gookin Memorial Collection. *Gallery H6.*
A very important recent gift presented by Miss Nathalie C. Gookin in memory of her father.
- March 21-May 18—Lines That Live. *Gallery of Art Interpretation.*
The significance of line in art from prehistoric times to the present. Exhibition prepared by the Philadelphia Museum of Art.
- April 1-April 30—The Masterpiece of the Month: Stoke-by-Nayland (1836), by John Constable (English, 1776-1837). The W. W. Kimball Collection. *Gallery 5A.*
An important work by the great nineteenth-century pioneer in landscape painting.

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